

TURNER'S "BANJO BUDGET" SERIES.

# JOE MORLEY'S

## COMPOSITIONS FOR

# BANJO

- 798. POLKA DE CONCERT *(No 2<sup>nd</sup> Banjo Part)*
- 801. DANSE ARLEQUIN.
- 802. MOUNTAINEERS MARCH.
- 803. A DARKIE CHUCKLE.
- 804. WATER NYMPHS.
- 805. PATROL ECCENTRIQUE.
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*(Arrangement)*
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- 819. EL CONTRABANDISTA, Bolero.
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- 828. CAMPTOWN CARNIVAL.
- 833. ODDITY.
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- 837. PALLADIUM MARCH.
- 839. BAGPIPE PATROL.
- 843. BANJO CAPERS. *(No 2<sup>nd</sup> Banjo Part)*
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*Arranged for 1<sup>st</sup> & 2<sup>nd</sup> Banjo. Suitable For plenum playing.*
- 862. \_\_\_\_\_ *do* \_\_\_\_\_ 2<sup>nd</sup> Selection.
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- 866. MINUET.
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**SOLOS** *with* **PIANOFORTE**  
**ACCOMPANIMENTS**

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# APPLE BLOSSOMS

## Banjo Solo

1st BANJO

JOE MORLEY

4PB 6P 8P 10PB 8P 5PB 7P 5PB 10PB 12PB 10PB 8P 10PB 13P 9P 10B 5P 9P 8P 5B 3PB 3P 5PB 4P 6P 10PB 8P 5PB 7PB 5P 3PB 10PB 12PB 10PB 8P 10PB 13P 9P 10B 5P 9P 8P 5B 3PB 9P 5P 3PB 5P 3PB

*f* *mf* *p* *cresc.* *mf* *p*

Thumb Rasp 3PB

# 1st BANJO

The musical score for the 1st Banjo part consists of ten staves of music. The notation includes various techniques such as 6P, 10P, 9P, 10PB, 8P, 5PB, 7PB, 5P, 3PB, 12PB, 13P, 4P, 6P, 8P, 10PB, 5PB, 7PB, 5PB, 3PB, 10PB, 12PB, 10PB, 8P, 10PB, 8P, 13P, 9P, 10P, 5P, 9P, 8P, 5B, 3PB, and 8P. The dynamics include *cresc.*, *mf*, *p*, *dim*, and *roll*. The score concludes with the word *Fine*.

## APPLE BLOSSOMS

Banjo Solo

JOE MORLEY

BANJO

PIANO

*f*

*mf*

1 2

This musical score is written for piano and voice. It consists of five systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a *p* (piano) dynamic and a *cresc* (crescendo) marking. The second system continues the piano accompaniment with a *mf* (mezzo-forte) dynamic. The third system shows the piano accompaniment with various chordal textures. The fourth system includes a key signature change to one flat and a *p* dynamic. The fifth system features a first and second ending for the piano part, with a *cresc* and *mf* dynamic marking. The vocal line throughout the score consists of eighth and sixteenth note patterns, often with accents.



The musical score consists of five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The second system includes first and second endings, indicated by bracketed measures and first/second endings signs. The piece concludes with a double bar line at the end of the fifth system.



First system of musical notation. The top staff is a single melodic line. The bottom staff is a piano accompaniment in treble and bass clefs. The piano part begins with a *p* (piano) dynamic marking. The system concludes with a *cresc.* (crescendo) marking.



Second system of musical notation. The piano accompaniment in the bottom staff begins with a *mf* (mezzo-forte) dynamic marking.



Third system of musical notation. This system continues the musical piece without dynamic markings.



Fourth system of musical notation. The piano accompaniment in the bottom staff includes *dim.* (diminuendo) and *rall.* (rallentando) markings. The system concludes with a *p* (piano) dynamic marking and the word *Fine*.

## 2nd BANJO

JOE MORLEY

*dim rall.*

*p*      *Fine*



# JOHN ALVEY TURNER'S RECENT PUBLICATIONS.

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